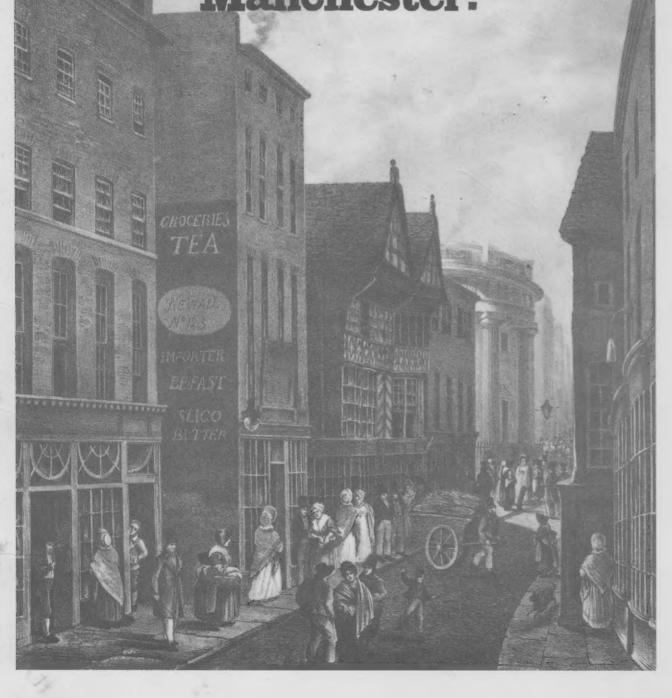
VIEWS

OF THE



ACKNOWLEDGEMENTS
I would like to acknowledge the courtesy of the following in permitting the reproduction of items from their respective collections: the Victoria and Albert Museum for the wrappers, prospectus, and subscribers list; the Manchester Central Library for the portrait of Ralston; the late Mr. Arnold Hyde for (Plate 11); and the City Art Gallery, Manchester for (Plate 13). My thanks are also due to Mr. Michael Twyman for information on the lithographic draughtsmen and printers; to Mr. Tom Lloyd-Roberts and Mr. V. I. Tomlinson, President of the Lancashire and Cheshire Antiquarian Society, for reading the introduction in manuscript; and to numerous friends who have given their advice and encouragement.

GREENFIELD, Oldham June 1975

HUGH BROADBENT

VIEWS

OF THE

Ancient Buildings

Manchester.

Drawn from Nature

JOHN RALSTON

and on stone by

A.AGLIO, D.DIGHTON, J.D.HARDING G.HARLEY & J. RALSTON

Originally published in 1823/5

by

D.& P. JACKSON, REPOSITORY OF ARTS No. 1, Spring Gardens, Manchester.

Reproduced in Facsimile by Collotype with a NEW INTRODUCTION

Hugh Broadbent

Printwise Book

UNDER THE PATRONAGE

OF THE

BOROUGHREEVE AND CONSTABLES,

AND

THE COMMISSIONERS

ACTING UNDER THE MANCHESTER STREETS' IMPROVEMENT ACT.

MESSRS. JACKSON

Beg leave to announce to the Public, that they have commenced publishing by Subscription,

A SERIES OF VIEWS

OF THE MOST REMARKABLE

Ancient and other Buildings

OF MANCHESTER;

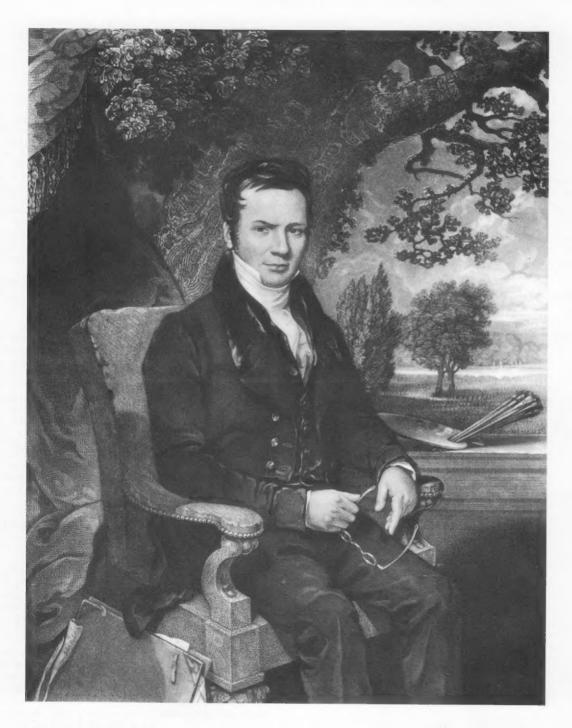
Particularly those which have already been taken down, or are now in a state of demolition, for the Improvement of the Town.

The Work to be completed in four Numbers, each containing five Views;

Price to Subscribers,

10s. each Number; on India Paper, 12s. 6d.

Subscribers' names received at D. and P. Jacksons' Repository of Arts, No. 1, Spring-Gardens; Mr. Bolongaro, Old Millgate; Messrs. Zanetti and Agnew, and Mr. Merone, Market-street; Mr. Sowler, St. Ann's-square; and Messrs. Robinson and Bent, St. Ann's-Place, Manchester.



The figure by Girieman the landscape by John Ralson.

JOHN RALSTON.

Engraved by Wth Galler

Published Sept 1884, by Advantagin & C. London, and Agrew & Zanetti. Repository of Arts. Mandeester

[FRONTISPIECE] JOHN RALSTON The figure by G. Frieman, the landscape by John Ralston. Engraved by Wm Geller. Published Sept 1834, by Ackermann & Co. London and Agnew & Zanetti, Repository of Arts Manchester.

This fine mezzotint portrait of the artist was published posthumously in 1834. It does not form part of Jackson's Views, but some of the original subscribers to the work had this portrait bound in with their sets. Ralston lived for many years at 26 Brazennose Street, although little is known of his life. The best source is the biographical note in the Catalogue of the first Exhibition of the works of Local Artists held at Peel Park Museum 1857. It was written by G. W. Anthony from information supplied by James Parry, who was himself an artist of note and a contemporary of Ralston:—

'John Ralston - A Landscape and Marine Painter, born in Scotland, in 1789. His father, an engraver to calico printers, removed, while his son was yet a child, to Strines, in Derbyshire. At the age of 17 young Ralston became a pupil of Parry, senr, of Manchester, but his decided predilection being for landscape, he was subsequently placed with Rathbone from whom he derived that Wilsonic touch, broad often even to coarseness, which obtains throughout his works. He made some good copies from Dutch Pictures, particularly one from the celebrated Dukinfield Lodge, 'Both' for his early and liberal patron Frank Astley, Esq. Ralston seldom coloured from nature, but his pencil sketches were spirited, elaborate, and faithful. He thoroughly mastered the details of marine architecture, and his vessels are mostly well drawn and naturally poined upon the water. His taste in landscape was essentially picturesque; mouldering castles, ruined abbeys, and dilapidated cottages were frequent and favourite themes of his pencil, and the archaeologist is indebted to him for many valuable records of 'Market-street Lane', and other defunct localities of Manchester. He possessed considerable musical talents, was an amateur violinist, and an original member of the orchestra of the Manchester Gentlemens' Concert.

"His enthusiasm for music appeared to divide his thoughts, indeed often to distract his attention from Painting. Often while busily employed on a Picture the remembrance of some strain of melody, haply snatched from a symphony of Beethoven's rehearsed on the previous evening, would vibrate through his mind, when out came his fiddle, and adieu to all thoughts of his picture. 'Ah! Ralston', his friend Cudmore, the then leader of the Concert Hall orchestra, would exclaim, 'if it wasn't for that confounded fiddle you'd be a great man yet'. To which Ralston would retort by a good humoured hit at the musician's talent for caricature sketching, a dangerous kind of ability, which report said had more than once placed him on the horns of a dilemma. John Ralston was a man of extremely simple manners; he possessed not the acuteness or business habits of a man of the world, but his honesty of purpose was undeniable. Latterly he became neglected for newer, certainly not better men, and died on November 1st, 1833, aged 44 years, in anything but good circumstances."

Many of his original pencil sketches of Manchester were shown at this exhibition and then again in 1887 at the Manchester Jubilee Exhibition in the rooms devoted to "The Relics of Old Manchester".

VIEWS OF THE ANCIENT BUILDINGS IN MANCHESTER

An Introduction

by

HUGH BROADBENT

It is now over one hundred and fifty years since Messrs. D. & P. Jackson published their Views of the Ancient Buildings in Manchester. (1823-25). Topographical prints were very popular in the early nineteenth century, but the particular reason for this publication was that many of the oldest and most picturesque buildings in the town were about to be pulled down in the Market Street widening scheme. The original drawings are by John Ralston, who was a well-known local artist, and without these fine plates we would only have a very sketchy idea of the appearance of old Market Street.

The prospectus announced, "The Work to be completed in four Numbers, each containing five Views". Unfortunately only two complete numbers and part of a third were issued. It would be of interest to know why only just over half the prints originally envisaged were issued, as there was a sufficiently large list of subscribers (154) and ample specimens of other interesting old buildings to justify completion of the work as outlined in the prospectus.

Mr. Thomas Baker, whose authoritative notes on the lithographic and engraved views of Manchester were written in 1869 and printed in Vol. III of The Palatine Note-book (1883), said that he only knew of twelve plates being issued. He stated, however, that Ralston executed enough drawings to complete the series and mentioned that he owned two of them: 1, A View of Smithy Door, Manchester with the Tower of the Collegiate Church, 2, End View of Deansgate, Manchester. It has always been thought that Baker was correct regarding the number of plates issued, but a thirteenth plate was discovered in the late Mr. Arnold Hyde's collection of Lancashire prints when they were sold at Sotheby's in June 1975. The view is evidently from Ralston's Smithy Door sketch referred to by Baker, and the lithographic draughtsmen and printer are identical to these who produced [plate 12]. As this print appears to have escaped notice for so long, it is probable that only a very few copies were printed.

Jackson's series was only one of a number of views of Manchester produced about this time: the most notable of the others being H. G. James's Views in Lithography of Old Halls, Etc., in Manchester and the Vicinity (1821-25). This work is of comparable historic interest and James was a capable artist, but the prints are on a smaller scale and the lithographic technique is rather primitive. The first thirty plates were printed by the artist's father, H. F. James, who had established one of the first lithographic presses in the provinces. His death in 1823 probably accounts for the fact that the work was not completed until 1825. An advertised two-part historical description of the plates and a second series of views were not issued.

Rogerson and Sowler's fifteen copperplate engravings of Manchester Edifices (1818-25) are next in importance. They mainly depict modern buildings in the town and were issued as the headings of local sheet-almanacs. The engravings, which differ in both style and size, are by James Parry, James Stephenson and John Fothergill. Fothergill also produced a series of twelve roughly finished wood engravings which

were published in a Manchester newspaper, The British Volunteer, or Harrop's General Advertiser between December 1822 and August 1823. They were mainly copied from James's Views and a few sets were printed on separate sheets.

Published at the same time, but from Liverpool and covering a wider area, was Views in Lancashire & Cheshire of Old Halls and Castles,... from pictures by N. G. Philips. (1821-24). This series of copperplate views was issued in six parts of four plates, plus two additional views. Twenty-five related to Lancashire buildings of which five were in the Manchester district. These are of particular interest in connection with Ralston's series for certainly four, and possibly all five, were engraved from sepia or pencil drawings by Ralston, despite the attribution in the title.

Lithography was discovered by Senefelder at the end of the eighteenth century, but it was not widely used for the reproduction of topographical drawings until around 1820. Messrs. Jackson employed many of the best of the first generation lithographic printers working in England: namely, A. Aglio, N. Chater, W. Day, C. Hullmandel and Rowney and Forster.

Charles Hullmandel was a trained artist and he set up his own press in 1818 or early 1819, after being dissatisfied with the work of other printers. He published his important treatise *The Art of Drawing on Stone* in 1824 and was responsible for most of the major technical developments in the craft until his death in 1850. J. D. Harding, who was the lithographic draughtsman for Hullmandel's two Ralston plates, worked with him for nearly thirty years and among their huge output were plates for *Britannica Delineata*, *Sketches at Home and Abroad* and *Voyages Pittoresques*.

Aglio was better known as a lithographic draughtsman and this publication is one of the very few to have plates printed by him. Chater was working from 1821 to about 1827 and Rowney and Forster from 1820 to 1824 when evidently their business was taken over by W. Day. The second Salford Cross plate is Day's earliest recorded imprint. During the eighteen thirties and forties he became very well known and printed the plates for many major works, including David Robert's The Holy Land. . . .

Even incomplete copies of Jackson's Views are now extremely rare as, in addition to the normal ravages of time, sets have been broken for the prints. The Victoria and Albert Museum have just the first ten plates, but this is probably the only surviving copy with the plates still stitched in their original buff coloured paper wrappers, complete with prospectus and list of subscribers. The original plates were not numbered and in this facsimile edition the first ten are bound as in the Victoria and Albert Museum copy and the remaining three in the order indicated by their imprints. The order differs slightly from that given by Mr. Thomas Baker in the Palatine Note-book.



Manchester Streets and manchester Streets This Work is with permission respectfully inscribed by their Chedient Servants

D. & P. LACKSON.

[Plate 1] DEDICATION PLATE Painted by Mr. Mather Brown, principal Artist to His R.H. The Duke of York. Drawn on Stone by A. Aglio: Printed by N. Chater & Co. London. Repository of Arts No. 1 Spring Gardens, Manchester 1823.

The publishers dedicated the work to the Boroughreeve, the Constables, and the Commissioners acting under the Manchester Streets Improvement Act. The plate shows a female figure holding an escutcheon bearing the bendlets of Manchester.

The Boroughreeve was originally the chief magistrate, and collector of rents and tolls for the Lord of the Manor; but his duties were now confined to presiding over public meetings, corresponding with public bodies and distributing the Boroughreeve's Charities. They were chosen annually from the most respectable members of the community by a jury empanelled by the Steward of the Manor, at the Michaelmas Court Leet.

The Constables were responsible for law and order in the town, but the active duties were performed by the Stipendiary Deputy-Constable and Beadles, assisted by Special Constables. Joseph Nadin, who retired in 1821, was Deputy-Constable for almost twenty years. Samuel Bamford had a number of encounters with him and he gives this description of him in his Life of a Radical. "He was I should suppose, about six feet one inch in height, with an uncommon breadth and solidity of frame. His features were broad and non-intellectual his language coarse and illiterate, and his manner rude and overbearing to equals or inferiors". Evidently not a man to cross.

In July 1821 an Act of Parliament was obtained giving the necessary powers for the widening of Market Street and the improvement of certain other streets. Market Street had long been totally inadequate for the traffic using it and the preamble to the Act gives some idea of its condition:- "... which is the principal thoroughfare of the town, is very narrow and inconvenient, and is in its present state dangerous for the persons and carriages passing through the same, and the trade and commerce of the said town have been much obstructed and injured, and various serious accidents have occurred, and many lives have been lost in consequence thereof". The last statement is an exaggeration, but in June 1821 a young man was severely crushed between the wheel of a carrier's cart and the wall in the narrow part of the street. Seventy-two Commissioners under the chairmanship of Thomas Fleming, who was responsible for promoting the scheme and had for many years taken a leading role in government of the town, were appointed to carry into effect the provisions of the Act, and the work took over twelve years to complete at a cost of £232,925 14s. 0d.

Incidentally the Boroughreeve and the two Constables head the list of subscribers and over twenty of the Commissioners are included.



MARKET PLACE, MANCHESTER

Published by 1 R. P. Jack one Hamberton Hay 1877

[Plate 2] MARKET PLACE, MANCHESTER. Drawn by J. Ralston, & on Stone by J. D. Harding. Printed by C. Hullmandel. Published by D. & P. Jackson. Manchester, May, 1823.

The Market Place or Marketstede was from early times the centre of the commercial life of the town. It is not known when the market was established, but a document dated 1359 states that Roger la Warre held Mamecestre (Manchester) as a market town; and that it had been so held by his predecessors "from a time to which memory goeth not".

The market was a major source of revenue for the Lord of the Manor, as he levied a toll on all goods sold, in addition to charging a stall rent. Market Lookers were appointed by the Court Leet to check the weight, quality and value of the goods offered for sale. Probably the first building to be erected on the site was the Boothes; a large two storied wood and plaster structure with an internal courtyard. The ground floor was open to the street and stalls were set up there on market days. Originally the upper floor was the Court House, and here were held the Courts Leet and Baron, and the Petty and Quarter Sessions. In later years, it was known as the Long Room, and served as a theatre, concert room and gentlemens' club. Unfortunately the building fell into disrepair and it was probably pulled down in the late 1770's.

Ralston's sketch depicts the Market Place just prior to the start of the street widening scheme. The "Post Office" and Mr. Fawcett's silversmiths shop on the corner of Market Street were among the first buildings to be demolished. Ralston was taking artistic licence in showing James Harrop's premises as the Post Office. Harrop was a printer, bookseller and publisher of the Manchester Mercury. Actually he was Postmaster for a number of years; but he had resigned in 1804, and the Post Office was now situated at the rear of the Exchange. This is the elegant new building shown on the right.

Joseph Aston's A Picture of Manchester (1816) gives a graphic description of the markets: "On every day in the week, except Sunday, provisions are to be purchased; Tuesday, Thursday, and Saturday, are the principal flesh-market days. The last exhibits an abundance of provisions of every description, which never fails to surprise strangers, not only as to its collection, but its probable sale. - The quantity of butchers' meat sold every Saturday, is almost beyond belief; and for quality it is universally allowed to be equal, at least, to that exposed for sale in any market in the United Kingdom. The oatmeal, butter, cheese, potatoes, and other vegetables, brought into the town on that day, is no less matter for surprise, especially when it is considered, that the country to the east and the north of Manchester, contribute nothing to the market, but is almost wholly supplied with many articles from it. The fish sold here, are chiefly salmon, from the Ribble; sparlings, herrings, soles, flounders, etc. from the north-west coast; and haddock, cod, and lobsters, from the Yorkshire coast, which are exposed for sale chiefly in the street, called the 'Market Place'.... On the three principal market days, but more especially on Tuesdays, a very great number of manufacturers from the adjacent country and neighbouring towns attend the market, for the sale of cotton goods; for the exposure of which, they hire small apartments, at great rents, in the vicinity of the Market-place".

Another contemporary writer shows a different facet of Market Place life: "In those 'good old days' when George IV was Prince Regent, I saw a Reformer, a poor shabby-genteel man in seedy black clothes and whitey-brown necktie, stuck in the pillory, a sort of movable platform, about ten feet from the ground, on which was erected a plank with three holes in it, the middle one for the neck and the side ones for the wrists. It opened with a hinge at one end, and when the neck and arms were properly adjusted it was fastened with a staple and padlock. The poor victim, let him struggle as he would, could not withdraw his head or hands. He had to stand there for an hour, from

noon to one o'clock. This hour might have been chosen in order that the working classes might have the pleasure of pelting the poor wretch with mud and all kinds of filth including rotten eggs, dead cats and rats. This took place opposite the Bull's Head gateway, in the Market Place, in the presence of some of the leading people of Manchester who at turned out of the Exchange to see the fun — which grew more fast and furious as the hour of one approached, when the factory bells would ring and the mob have to run off to work. Then Joe Nadin's runners released the victim, who looked more dead than alive, and took him back to the New Bailey to undergo the remainder of his sentence".

Of many notable residents, perhaps two from the eighteenth century are of most interest today: Elizabeth Raffald and John Shaw.

Mrs. Raffald compiled and published Manchester's earliest directories, but she is best known for her celebrated book, The Experienced English Housekeeper. She published the first edition in 1769, personsonally signing every copy. Presumably this device was to prevent unauthorised sales. In the forward she writes "As I can faithfully assure my Friends, that they are truly wrote from my own Experience, and not borrowed from any other Author, nor glossed over with hard Names or Words of high Stile, but wrote in my own plain Language, and every Sheet carefully perused as it came from the Press, having an Opportunity of having it printed by a Neighbour, whom I can rely on doing it the strictest Justice without the least Alteration". The neighbour was Joseph Harrop, founder of the Manchester Mercury, and father of James Harrop. She then assures readers: "The Receipts for the Confectionary, are such as I daily sell, in my own Shop, which any Lady may examine at pleasure, as I still continue my best Endeavours to give Satisfaction to all who are pleased to favour me with their Custom". The recipes make fascinating reading, but some of her instructions are not for the squeamish: "To roast a Pig. Stick your Pig just above the Breast-bone, run your knife to the Heart, when it is dead, . . ."

John Shaw took a humble tavern in the Shambles in 1738; it stood very near to where Sinclair's Oyster Bar is today. He ran his austere establishment on very strict lines but soon gained a reputation for his excellent punch; he had probably acquired the recipe whilst serving abroad with the Dragoons. This short account is from Aikin's Description of the Country thirty to forty miles round Manchester (1795):

"There now resides in the market place of Manchester, a man of the name of John Shawe, who keeps a common public house, in which a large company of the respectable Manchester tradesmen meet every day after dinner, and the rule is to call for sixpennyworth of punch. Here the news of the town is generally known. The high change at Shawe's is about six; and at eight o'clock every person must quit the house, as no liquor is ever served out after that hour; and should any one be presumtuous enough to stop, Mr. Shawe brings out a whip with a long lash, and proclaiming aloud, 'Past eight o'clock, Gentlemen!' soon clears his house. For this excellent regulation Mr. Shawe has frequently received the thanks of the ladies of Manchester, and is often toasted; nor is any one a greater favourite with the townsmen than this respectable old man..."

Many years before his death in 1796, some of the more influential of his regular customers formed themselves into an exclusive Tory club. John Shaw's Club exercised great influence in local government affairs well into the nineteenth century and can claim an uninterrupted existence of over two hundred years. Whilst no longer enjoying its former political power, original loyalties are still recalled by the president; "Gentlemen, I give you our one and only toast, Church and King and Down with the Rump!"



[Plate 3] THE LATE DR. WHITE'S HOUSE, KING S. I. Ralston delt & on Stone by A. Aglio. Printed by N. Chater & Co. Published by D. & P. Jackson, Manchester Sept.

This imposing residence is featured in the 1746, 1751 & 1755 editions of Casson & Berry's map of the town and it then belonged to Mr. Croxton, a wealthy Manchester merchant. It was, however, best known as the town house of Dr Charles White F.R.S. who was for over sixty years the first surgeon of Manchester. He was born in 1728 and after a classical education became a pupil of his father, Dr Thomas White, who later sent him to London to attend lectures and gain hospital experience. On completion of his studies he joined his father's practice and soon earned an outstanding reputation. A founder of the Manchester Infirmary in 1752, and of the Lying-in-Hospital in 1790, he was also the author of many influential medical books and articles. His books on medical subjects are now much sought after by students of medical history. Specialising in the care and treatment of pregnant women he was described in Mrs. Raffald's Manchester Directory as "surgeon and man-midwife". He continued to practise, and occasionally to operate, until 1812 when failing eyesight forced him to retire. He died the following year aged eighty-four.

Dr. White achieved notoriety in connection with the mummified remains of one of his patients, Hannah Beswick. She was apparently afraid of being buried alive, and left him a substantial legacy on condition that he embalm her body and inspect it annually. He accordingly kept the mummy in an old clock-case and once a year viewed it by simply opening the clock-face. "Madam Beswick" was an exhibit in the Natural History Museum, Peter Street, until its closure in 1868. She was then finally laid to rest in Harpurhey Cemetery.

The late Dr. White's house was demolished in 1821 and Manchester's first Town Hall was built on the site, at a cost of £40,000. This building later became the Free Library and the site is now occupied by the main Manchester branch of Lloyds Bank.



MARKET STREET

TReliston dol: I'm Somo by A. Aglio

[Plate 4] MARKEI STREET J. Raiston del. & on Stone by A. Aglio. Printed by N. Chater & Co. Pub, by D. & P. Jackson, Manchester 1823.

This first of the six plates that feature Market Street looks down towards the Market Place from a point near the present New Brown Street. Various authorities, including the Victoria County History of Lancashire, have suggested that Market Street before the widening was mainly comprised of timber and plaster buildings. It can be seen that this was not so, although they are certainly represented. In the foreground the roadway is of reasonable width and two vehicles could easily pass, but lower down it narrows considerably. The marked gradient was partially levelled when the improvements were carried out.

The occupiers of the premises can be identified from the signs displayed and from contemporary Directories. They included Thomas Sharp, iron merchant or ironmonger; Clough, Steel and Clough, ironmongers and gas pipe manufacturers; J. Hemingway, watch-maker and jeweller; and Elizabeth Pollett, grocer.

Thomas Sharp later turned to engineering and Sharp, Roberts & Company earned an international reputation with their railway engines. He was Boroughreeve 1819-20 and during his term of office, in November 1819, William Cobbett returned from America with the bones of Tom Paine and he intended to hold a public reception of the relics in Manchester on his way to London. This was only three months after Peterloo and the authorities feared a renewal of disturbances. Sharp with "a proper retinue of henchmen" rode out and met Cobbett near Chat Moss and "persuaded" him to bypass the town.

William Hyde's premises, at No. 88, were so interesting that Ralston devoted [Plate 9] specially to them.



From a Drawing by I Ralston, & on Stone by A Aglas

Printed by N Chater & Co. Zemdon

[Plate 5] MARKET STREET. From a drawing by I. Ralston, & on Stone by A. Aglio. Printed by N. Chater & Co. London. Published by D. & P. Jackson, Manchester. May, 1823

Here can be seen the bottom section, with a glimpse of the Exchange, and St. Mary's Gate in the distance. This was the narrowest part of Market Street. At one point it was only about five yards across from building to building and the footpaths were about eighteen inches wide. Ralston shows Newall's shop as N°125 instead of N°105, and he repeats this curious error in plate 10. After the street was widened Newall built new premises on the same site and in later years Newall's Buildings became famous as the headquarters of the Anti-Corn Law League. In 1867 the site was again cleared to enable the Exchange to be extended to Cross Street.

When the black and white building with the over-hanging gables was pulled down, the timbers and materials were bought by Mr. William Yates, an eccentric local businessman with antiquarian tastes. He reconstructed the building as Knolls House, in the then country district of Broughton. The house still stands, but in very different surroundings, and has been occupied by Robinsons the furniture removers for many years.



I Redictor del' Con Stone by A Agli.

[Plate 6] BLACK FRIARS BRIDGE. I. Ralston del. and on Stone by A. Aglio. Printed by N. Chater & Co: Pub. by D. & P. Jackson, Manchester 1823.

Built in 1761, it was Manchester's second bridge over the lrwell. A London Theatrical Company (drawn from Drury Lane and Covent Garden) had been refused permission to open another theatre in Manchester, due to the opposition of James Whiteley, who managed the theatre in Brown Street. The Company, therefore, hired the Riding School just across the river in Water Street, Salford. They built the wooden footbridge for the convenience of their Manchester patrons, who would otherwise have had to go round by the Old Bridge. Apparently, the theatre seems to have been a success as the company returned the following summer. Although built as only a temporary structure, the bridge remained in use for over half a century after the actors had departed. Access to it was always difficult, the approach from the Manchester side was down a narrow entry off Deansgate (the Ring O' Bells) and down a flight of twenty-nine steps. On rare occasions the Irwell flooded and Joseph Aston tells of one occasion when he and several other boys dared each other to run across, though the water was flowing through the railings.

Taken down in 1817, it was replaced by a stone bridge at a cost of £9,000. The builders were authorised by the Act of Parliament under which it was built, to re-imburse themselves by charging a toll on both pedestrians and vehicles. As the old wooden bridge had been free from toll charges most people refused to pay and went round by the Old Bridge or New Bailey Bridge. The venture was not therefore a success, and according to Prentice the bridge and its approaches remained "a desert" for nearly thirty years, until the toll was abolished in 1848.

[Plate 7] TOP OF MARKET STREET, MANCHESTER. From Nature by Ralston & on Stone by A. Aglio. Printed by A. Aglio. Published by D. & P. Jackson, 1 Spring Gardens. [No Date]

This view is taken from the corner of Brown Street looking towards Piccadilly and features one of the principal coach offices in the town. The Royal Mail coaches for Chester, Bangor and Holyhead, and for Buxton and Sheffield, started from the Swan Inn together with about sixteen post or ordinary passenger coaches. The Royal Regulator left at 4-45 a.m. each morning, arriving at the Swan with Two Necks, London, at 7 a.m. the following morning, but the Independent went by the mail route and did the journey in only twenty three and a half hours.

J. T. Slugg, who came to Manchester in 1829, witnessed the last days of the stage coaches. In his Reminiscences of Manchester Fifty years Ago (1881) he describes them in their hey-day, just before they were superseded by the railways:—

"Living in Market Street, through which all the principal coaches passed, in whatever part of the premises I was on hearing the sound of a coach going up and down the street I knew what coach it was, whether it was going out or coming in, and the exact time of the day without looking at a watch. To see a London coach start or arrive afforded me intense pleasure.... The mail coaches were invariably painted dark red and black, and each had four horses and both coachman and guard, the latter being dressed in a red coat, and a hat having a broad gilt hatband, and he generally wore top boots. There was only one seat behind, which the guard occupied; he was generally provided with a brace of pistols placed within reach. His horn was always a plain long tin one, which sounded but one note and its octave, but in the open country could be heard a great distance. It was blown to give the horsekeepers notice to be ready to change horses and to arouse in the night the keepers of the toll-bars, who were generally quick-eared and had the gate open when the mail arrived. . . .

"There were generally five coachmen and one guard to a London coach. The coachman used to drive one coach out about forty miles and another in on the same day, whilst the guard went through. He used, for instance, to leave Manchester on a Monday, arrive in London on Tuesday, leave there on Wednesday, arrive here again on Thursday, rest on Friday, and start again on Saturday. Both coachmen and guards, not only on the London coaches but on all others, expected a fee on finishing the journey. The usual fees on a journey to London were a shilling to each coachman and half a crown or five shillings to the guard".

Across from the Swan at the corner of Spring Gardens were the premises of Messrs. D. & P. Jackson, who published these prints. Butterworth describes them as "Carvers, Gilders, and Printsellers by appointment to his Majesty; also Looking Glass, Convex Mirror, and Picture-frame Manufacturers, dealers in Water Colours, Fancy Papers, Drawing Materials, Borders, Etc.".

Bell's Eating House on the corner of Brown Street was better known as Beaumont's; the tenancy must have changed just before the print was published, as Ralston's preliminary sketch shows the latter name.

MIDDLE MARKET STREET, MANCHESTER.

[Plate 8] MIDDLE MARKET STREET, MANCHESTER. From Nature by Ralston, & on Stone by A. Aglio. . . . A. Aglio, 36, Newman St., Published by D. & P. Jackson, 1, Spring Gardens [No Date]

In the foreground demolition work is in progress prior to making a new throughfare to the New Market. The premises had been occupied by Thomas Golland, a "grocer, soap boiler and tallow chandler". From the sign over his shop we see that Joseph Merone was a picture frame maker and an agent for the State Lottery. It will probably surprise most people to learn of the substantial prizes offered; after taking into consideration the difference in the value of the pound they compare favourably with today's football pool prizes. An advertisement in the Manchester Observer for March 21st 1818 tempts readers with "... three prizes of £30,000 each, besides 65 other capitals of £5,000, £1,000 etc, which will be drawn next Thursday 26th March". Merone also sold prints and he is mentioned in Jackson's prospectus as authorised to enrol subscribers. Nancy Knight kept the Red Lion next door and the large new building adjoining was the premises of Messrs. Zanetti and Agnew, printsellers. They published the portrait of Ralston, and Agnew was the founder of the well known firm of Thomas Agnew and Sons. Continuing up the street we can just recognise Mary Walker's and then William Hyde's premises.

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MEMBERS AND NARKET STREET

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[Plate 9] MR HYDE'S SHOP MARKET STREET. Drawn by Ralston. On Stone and Printed by A. Aglio. Published by D. & P. Jacksons, 1, Spring Gardens, Manchester [No Date]

Two versions of this plate were published. In the earlier one, the foreground is full of figures and the horses are standing still. This picture was apparently not considered satisfactory and another one was done. Although of the same view, it is a much better lithograph, having fewer figures, with the coach and horses shown in motion.

William Hyde was a noted grocer and importer of Irish butter and cheese. The Court Leet Records show, however, that he was prosecuted on at least three occasions for "knowingly and designedly" keeping and using a false balance. He manufactured gas on his premises and in 1820 was again before the Court Leet being charged with "throwing away large quantities of lime water used in the making of such gas as aforesaid and did thereby wrongfully and injuriously make or permit and suffer to be made divers fetid nauseous and unwholesome vapours smells and stentches". The Court fined him £25 "but not to levy if the several nuisances therein complained of be not presented at the next Easter Court". Consumer protection, pollution control, and suspended sentences are not such modern innovations as is generally believed.

His shop was the most picturesque building in Market Street and an excellent example of Elizabethan domestic architecture with its claborate timber-work and hundreds of tiny glass panes. Scarcely less ornate is the gable over Mrs. Mary Walker's ironmongery shop. When the property was demolished, Pall Mall was continued through to Market Street and Mrs. Walker built a new shop on what remained of her land. It had a very narrow frontage but extended well back into Pall Mall. The business was eventually taken over by a Mr. Nesbitt who was an employee of Mrs. Walker, and his descendants continued the business on the same site until 1960.

 N° 91 was used as temporary accommodation by Mr. Harrop, the printer and newspaper publisher, when his premises in the Market Place were demolished.

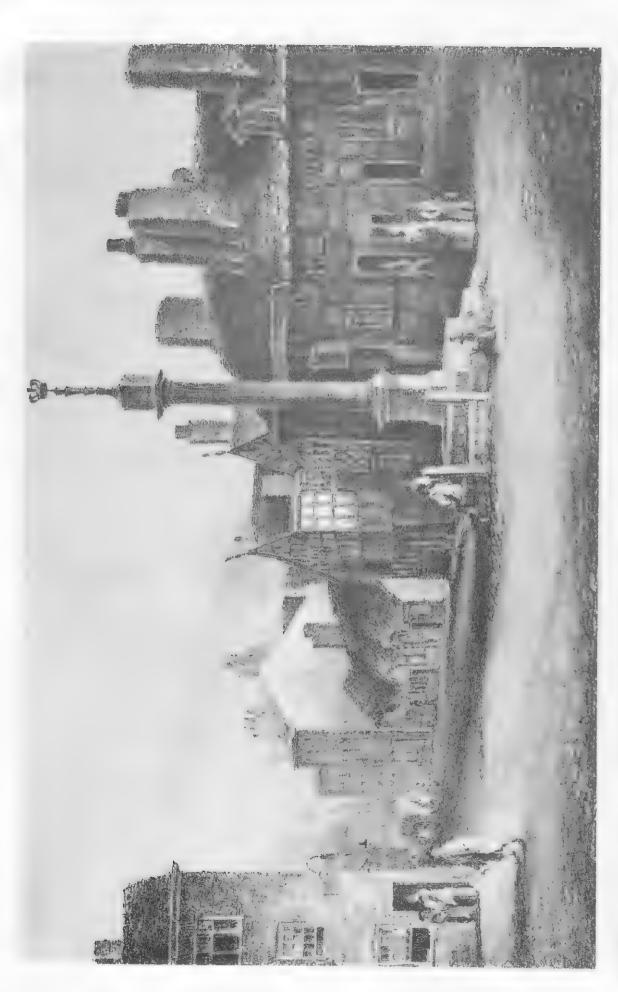


Drown on Stone by JD Hardong

[Plate 10] MARKET STREET, MANCHESTER. Drawn on Stone by J. D. Harding. Printed by C. Hullmandel, Published by D. & P. Jackson. 1, Spring Gardens. [No Date]

This view is taken from almost the same spot as Plate 5, but here Ralston features the interesting Tudor structure on the right-hand side of the street. The continuous row of lattice lights under the gables is characteristic of important town buildings of this period. As the street was very narrow and the buildings comparatively tall it was necessary to secure as much light as possible. This feature can also be seen across the street in Fothergill's buildings and Mr. Hyde's Shop [Plate 9]. The plaster-work of the timbered buildings was made of clay or daub, and in earlier times the inhabitants would take it from the nearest source which was usually Market Street itself. The Court Leet forbade this practice and appointed inspectors to prosecute offenders. An approved daub-hole was established at the end of Market Street in what are now Piccadilly Gardens. The resulting pond was for many years the site of the ducking stool.

Thomas Styan who occupied N° 6 was a well-known gun, pistol and cross-bow maker, and on the demolition of his premises in 1822 he moved to Hanging Ditch. The business has continued to this day but is now under the name of Stensby, the first of whom was the grandson of Thomas Styan.



[Plate 11] SALFORD CROSS. I Ralston Lithog: Printed by Rowney & Forster. [No publisher or date]

Dinnes on the Spart dy Listenson, Rica stone by G Marko | The Pigarce dy D Dighton |

SALFORD CROKE

[Plate 12] SALFORD CROSS. Drawn on the Spot by Ralston and on Stone by G. Harley (The Figures by D. Dighton) Printed by W. Day, successor to Rowney & Forster. Published by D. & P. Jackson, Spring Gardens, Manchester, Oct. 20:1824.

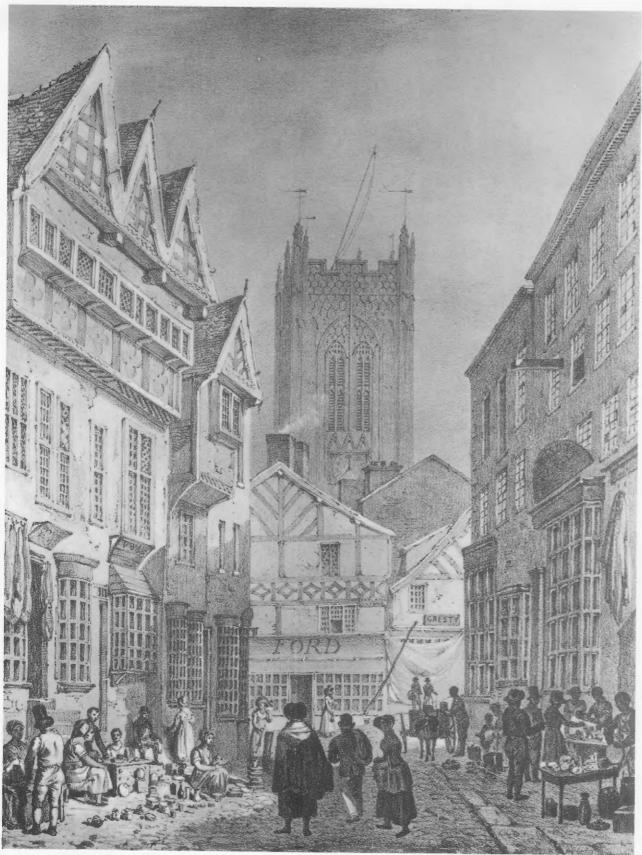
These two prints are the rarest in the set, excepting of course [Plate 13]. The first version is particularly interesting as Ralston was also the lithographer and it therefore gives a better impression of his style than any of the other prints. It is probable that this print was withdrawn shortly after publication and the second version substituted.

Salford Cross stood in Greengate nearly opposite the end of Gravel Lane and in front of the Courthouse. It consisted of a tall Doric column standing on three steps and surmounted by a gilded crown. At its base were the stocks, the criminal sitting on one of the steps of the cross. The Salford stocks could hold several persons at a time whereas those in Manchester had accommodation for only one criminal.

John Wesley, in his earlier visits to Lancashire found the people very difficult to manage, and in Salford he met with a reception more warm than welcome. His adventures are related in his Journal for May 1747:—"I walked straight to Salford Cross. A numberless crowd of people partly ran before, partly followed after me. I thought it best not to sing, but looking round, asked abruptly, 'Why do you look as if you had never seen me before? Many of you have seen me in the neighbouring Church both preaching and administering the sacrament'. As I was drawing to a conclusion a big man thrust in with three or four more and bade them bring out the engine. Our friends desired me to remove into a yard just by, which I did, and concluded in peace".

Salford Cross was the scene of tumultuous rejoicing in July 1821, when the coronation of George the Fourth was celebrated in lavish style throughout Manchester and Salford. It was one of the appointed stations for the roasting and distribution of oxen and sheep, supplemented by loaves of bread and barrels of strong beer. About five o'clock in the evening, when the grand procession of trades, schools, and other associated bodies, numbering forty thousand persons, had finished, the distribution of meat and drink began. The scenes that ensued, at Salford Cross and other stations, are described by the reporters of the period as rudely Hogarthian.

The days of the cross were numbered however and it was demolished in 1824.



SMITHY DOOR. LOOKING TO CATEATON STREET.

Published by DEP. Jacksons Spring Gardens, Manchester, June 1825.

Printed by W Day, 59 G' Queen Street

[Plate 13] SMITHY DOOR LOOKING TO CATEATON STREET. Drawn on Stone by G. Harley (Figures by D. Dighton) Printed by W. Day. 59 Gt. Queen Street. Published by D. & P. Jacksons, Spring Gardens, Manchester. June 1825.

Smithy Door was a narrow twisting thoroughfare running from Market Place to the junction of Cateaton Street and Deansgate. This view shows the bottom end with the tower of the Collegiate Church in the background. The area was known for its pot and-crockery dealers and, as can be seen, they displayed these wares outside their premises. The ancient black and white building with the three gables had been a substantial residence, but it was now divided into shops and warehouses.

The street looks peaceful enough, but on Saturdays it was the market for the sale of butter, eggs, poultry, vegetables and domestic pets, and then pandemonium reigned. James Butterworth in *The Antiquities of* the Town and a Complete History of the Trade of Manchester (1822) vividly describes the scene:— "...[it] is so uncommonly crowded with the rustic sellers and the elegantly dressed female purchasers, that it is with considerable difficulty you make ingress into the congregated and almost compact body of higglers and bedizzened marketeers; to make progress through them at a regular rate is utterly impossible; you have to clamber over baskets crowded with poultry, and the produce of the hen-roost; at other times jammed in by the stalls of various small wares, which are also here extensively offered for sale; thence escaping by some small pass, which you have been for minutes impatiently waiting to discover; you get crowded again, all of a sudden, amongst the sellers of flowers, plants, evergreens, etc., then anon you are pushed in amongst those clownish dealers in dogs, cats, and conies, 'till you immerge at last, after a hundred passings-on, suspensions, retrogradations, squeezings, and almost suffocations, to breathe again in the pure air that wafts on the delightful sombre dwellings that grace the bottom of Deansgate".

According to tradition, Smithy Door is said to have acquired its unusual name from a court action brought by a local blacksmith against one of his customers for non payment of an account. The smith did not keep proper books and his only record of the transaction was chalked on the back of his smithy door. Knowing this, the debtor demanded that proof of the debt should be produced in court. Not to be defeated; the blacksmith ran to his smithy, took the smithy door off its hinges and, amidst the loud applauce of all present, carried it into court.

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